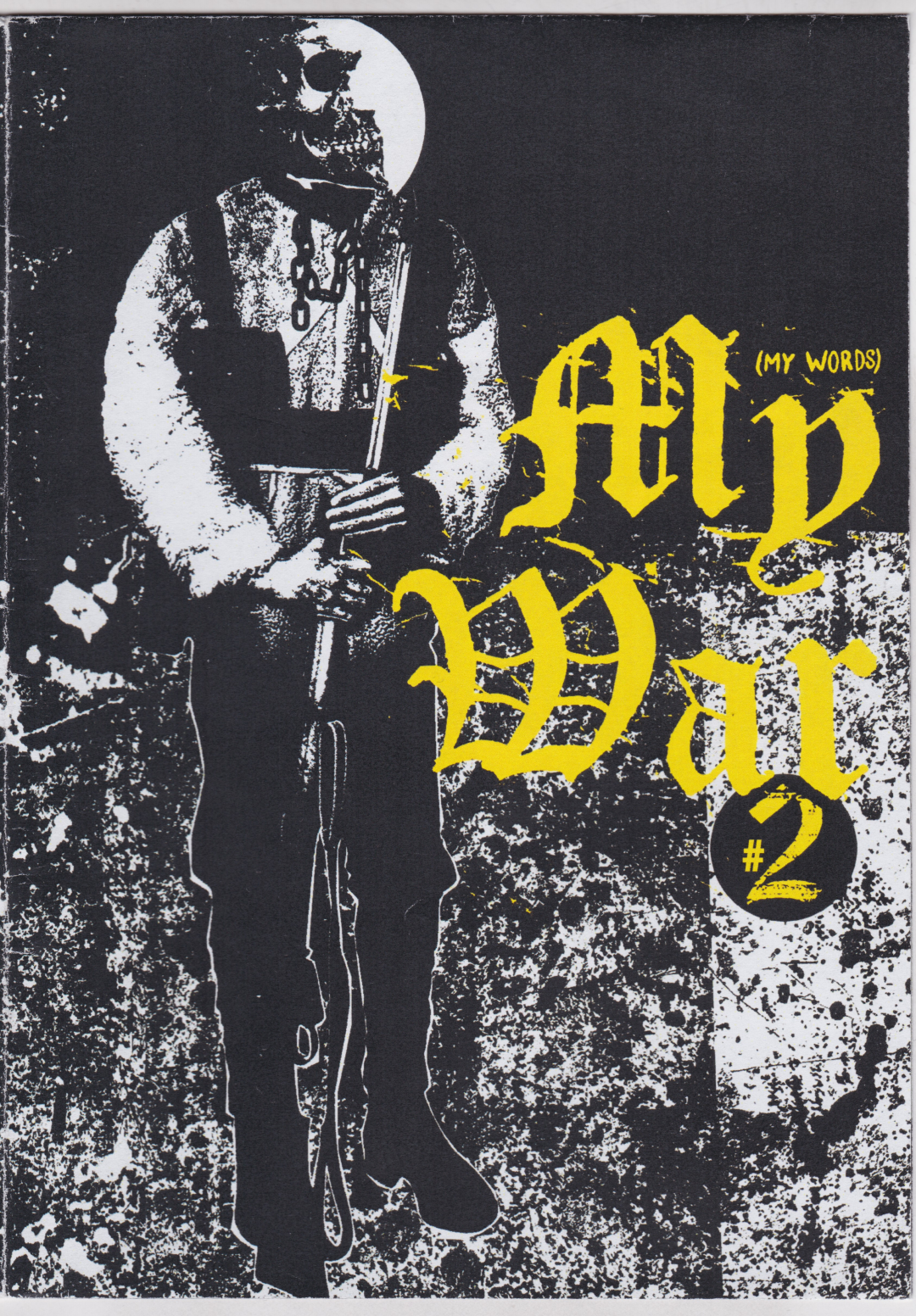

(MY WORDS)
My War
#2

introduction

Well I'll be damned, you guys actually liked issue 1. Well you had it coming, here's issue fucking number two! Filled with even more content.

So I talked to 2 bands, 2 persons. One US and one Belgian band. And then there's this American Lady ripping things up and a Belgian gentleman living in Canada. To me all need to be heard! Especially those two bands deserve a lot more attention than they are getting now.

Video Filth from the US is a total ripper! 4 releases to date if I'm not mistaken and their latest 7" will have you rocking in no time! Fast but not blasting, heavy but no Crowbar, up tempo but not rocking. This is filty alright (and that should be interpreted as something positive I guess...

Permanent Debt! My life's a Permanent Debt! Can't get enough of that sentence. Not a 'new/new' band but still pretty young. And they've proven their worth already! Great tight live sets, fast/gnarly riffing with stomper riffs that bring you from point A to point B of the moshpit! Nice visual style as well!

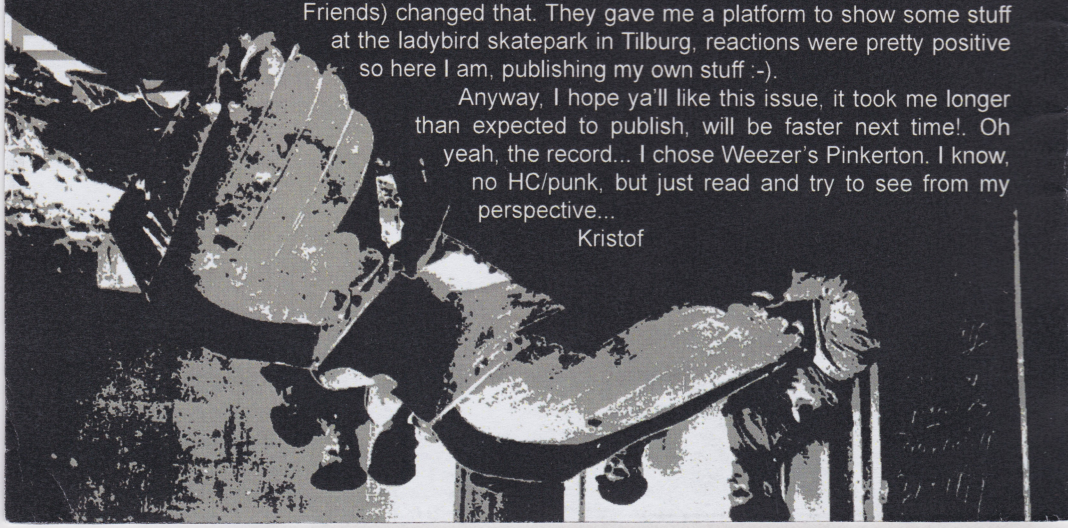
Spoiler. Does the man need an introduction? I guessed not. But stubborn as I am, I'll give you one either way... Spoiler was the bassist for the infamous Justice! But look beyond the Justice label, Look beyond Omegas, take a close look at Impotentie and Stigmatism. Two of his current bands that will blow your head off for sure. Impotentie celebrating that 70's Belgian punk vibe and sound, while Stigmatism is the stomper of stompers! Oh yeah, did I mention his artwork?

And then there's the lady that made a huge impact, with everything sh has released to date, with her live performance, with her personality... I'm so glad I got to talk to Kristin. Let me tell you, that a live performance of LI is very intensive, and so it is to Kristin herself. And when you feel goose bumps, she'll have them to. And when the music touches you emotionally, it's because she's down in tears... Maybe the most sincere and honest performer of this time... Check her out, take the time to truly listen and get converted.

Inbetween I printed some of my pictures. I've been quit active on instagram (follow me: kjm138) posting pictures in a series I call 'The Ruins Of The/This World'. The filthiest, the darkest, curbs, entrances to the sewers, death. This world feeds on us all. I must say I never saw my pictures as exhibit material but Humanimaal (thank you Joep and Friends) changed that. They gave me a platform to show some stuff at the ladybird skatepark in Tilburg, reactions were pretty positive so here I am, publishing my own stuff :-).

Anyway, I hope ya'll like this issue, it took me longer than expected to publish, will be faster next time!. Oh yeah, the record... I chose Weezer's Pinkerton. I know, no HC/punk, but just read and try to see from my perspective...

Kristof



Sewers of the world - BRUSSELS - Pic by K Mondy

When I first heard the 'All Bitches Die' album by Lingua Ignota I was blown away. Totally flabbergasted. I spinned that record for days without stopping. The bass, that voice... THAT VOICE! That record made me happy, made me cry, made me think of what I've lost and what was to come next. And when I started this little magazine I knew I had to talk to her. Talk to Kristin about that beautiful, haunting record. About those all destructing lyrics, about a self image that seems to be off... 'No shame as great as my shame'.

What you're about to read is a chatt that started somewhere late February and ended early June 2019.

All pictures by myself (Kristof Mondy) at the Antwerp show, unless there's a name on the picture. I stole the promo shot on this page from the interweb and made it a little harsher...

LINGUA IGNOTA

At what point did you decide to call Lingua Ignota to life, and what was the trigger? And did you play (solo) music before Lingua Ignota?
LI came about during my studies at Brown University where I was getting my masters degree. The music evolved out my thesis work, which was too confrontational for an academic setting. I'd been getting involved in the DIY scene in Providence and that's where I tested the waters of this project and worked out a bunch of kinks. I've been performing since I was around 8 years old, mostly solo, but until then in a classical, experimental performance art, or academic context.

You made me curious about your thesis now... What was it about?
The thesis is called BURN EVERYTHING TRUST NO ONE KILL YOURSELF. It's a text, a song cycle, and an installation. It started out as a technologically-mediated 10,000 page document comprised mostly of pornogrind lyrics and other misogynist media in extreme music that was put into a computer-generated predictive text model. So the text is just insane, super violent and repetitive. The text is the lyrical source for the song cycle, which I based (structurally) on Stravinsky's Rite of Spring. These are some of the first LI songs, a couple of them are on my first EP Let The Evil... for instance the song "Disease of Men" is just lyrics from that text, all computer-generated.
The text was almost too violent and confrontational for my school. My thesis advisor expressed concern that it seemed to condone or celebrate violence and discouraged me from submitting it. Instead I made it bigger.

Okay, let me park that for a second, will get back to that a little later... First, you were mentioning some solo performances from the age of 8. Classical music? Piano? Setting?
Church! I was raised Catholic and went to Catholic school and the nuns discovered I could sing around that age. I was in choir and then started singing solos and then started leading the church congregation in song while I was still very little. I started classical voice lessons around age 11 and classical piano then as well.

Church? Wow... How do you look at that now? I can imagine that you're not that church-minded anymore?
It's complicated! Religion was a big part of my upbringing, and when I was maybe 12 or 13 I decided I no longer believed in God. I was an atheist for a very long time but now I don't know. I feel like in our world there is true evil but I don't think there can be true evil without true good. I vacillate about what I believe in. But I have a strong relationship to things that are canonically sacred. I love spaces for worship, music for worship, art for worship, biblical language — I use a lot of biblical imagery in my work, partially because my work is about good/evil and partially because it is so familiar to me from childhood.

Aaight. So as a solo performing female artist. Do you think it's different (i'm not saying harder/easier) to build a career than a male artist?
Oh I think it's very different. People can be very dismissive — they think I'm not as smart, know less about tech or gear, and sometimes people think I didn't even write the music.

I have to work very hard to prove everyone wrong, to exceed the expectations people have about my gender.

Last years re-release of 'All Bitches Die' shook a lot of grounds. How did the re-release on Profound Lore come about? They approached to you after a show? Or out of nowhere?
Dylan from Full of Hell brought my record to the attention of Chris Bruni (Profound Lore) and Chris was really really into it, he wrote to me about putting out my music and I thought it was a really good match. I wanted to see All Bitches Die on vinyl and he agreed to repress it, and now we have the first full-length coming out in a few months.

About that 'All Bitches Die'. The Profound Lore version (Haven't seen the cover for the self released version) has a picture of you on the cover. Pretty close-up. And some of the related merch also has that image on the front. How do you feel about that? To me when i'm listening to that record or watching some live clips, it feels more like listening to or watching an (art) performance than just hearing/watching a musician. And I mean this in the best of ways. I see you as both. And at times even the name of Marina Abramovich comes to mind. Maybe even more because of the personality you both reflect when performing... Is it important to see Lingua Ignota as a total concept of all the above? And how does Kristin then feel about her face being all over a shirt that someone else is wearing?
The self-released cover is the same, but the Profound Lore version is black and white, grainy, photocopied. People had been asking for that image to be on a shirt for a long time. I made the shirt as unsubtle as possible, bright pink text, the image is gigantic. I want it to say "fuck you." When I made this record, and decided to call it All Bitches Die, I knew I could only put my own face on the cover, and I feel like now that image is synonymous with the text "All Bitches Die" which is too explicit to put on a shirt.
Abramovic is a huge inspiration, and part of my training is in performance art. I don't see the project adhering to any particular style, genre, discipline. I want to challenge people's expectations and assumptions, and I'll incorporate anything I can into the work to make it better, more meaningful. I want to do something totally new.
I also see, the further I get into this, that this is less about me as a person; my face being on a thing is less my face and becomes more allegorical. I think it's interesting to play with that idea of being totally embodied but objectified.

The gender issue (you being a female and where you stand in life) seems to be a rather important starting point for LI, not? I got that as well from your answer to the thesis question...?
I guess the thesis is ultimately about taking this language that is used to intimidate/do violence to women and reclaiming it. During the time I made this thesis I had just gotten out of a severely abusive relationship and needed to transform myself from victim to survivor, from weakness to power, and this was how I did it. I think that Lingua Ignota is largely about this transformation in a more allegorical way.

Reading this answer puts listening to the 'Let the evil of his own lips cover him' in a whole new light. You released that record in february 2017 (bandcamp only? Or physical copies as well?) and all the artist proceeds go to the national network to End Domestic Violence. How did all this come about. Was this release a part of

your transformation to Survivor?
Let The Evil was released on bandcamp first, the CDs I only made when I started touring. When I released this music I felt very apologetic about it, my partner at the time was not very kind to me about my music and I had already been performing these songs around Providence, so I felt like it wouldn't be ok to charge money for people to listen to them. I was also assuming that only people in Providence would ever hear this stuff. Donating to a cause I care about, or that is directly related to the content of the work, seemed like a worthier place to put any money.

That record has a lot of samples. The first song ('The Disease Of Men') has a sample of an interview with Aileen Wuornos. Why exactly this sample?
That sample is the entirety of Aileen's final interview before she was executed by the state of Florida. In it she says a lot of things that sound kind of paranoid, like being monitored and tortured on Death Row, police coming out of helicopters in the sky, and being beamed up to heaven in a spaceship. A lot of what she says, however, is crushingly accurate — particularly how she was failed by the system, society, and people in pretty much every context feeling entitled to use her body and her image. When I put Aileen in my music, I try to not alter her/edit her down or put extra effects on her voice to make her sound scary. I force people to listen to her. She gets to speak for herself, and my music just runs in tandem and does not overpower her. She's not an ambient sample, she's meant to be heard.
I get what you're saying. One part of the interview that always strikes me is where she describes how she was let down by the police and thus was forced to take action in her own hands, and murdered the men that tried to abuse her. It was she or he...

Do you understand (coming from the abusive relationship) why she eventually saw no other option than to kill those men? Cause I can imagine that at some point, as a denigrated person (female / male doesn't matter) , you say it's enough. However, the consequences will not be left aside...
Survivor violence is real on a few different levels. First you are dealing with an oppressor who communicate with you using violence, and possibly you become conditioned to return violence with violence. And then there is the issue of self-defense, where you feel you have no other choice than to use violence to protect yourself, your body, your life. Then there is also the issue that if you are already dealing with mental illness, or any sort of emotional lability, abuse will exacerbate the unstableness you feel. I think that with Aileen all those factors were at play, and I do understand. There is also a very strong, intuitive sense of fear — there were moments when I would look at my abuser and know he wanted to kill me, that he *hated me*. I am glad the physical violence was not as bad as it could have been, I am unsure what I would have done to stay alive, ultimately.

The All Bitches Die album. We spoke about the artwork and the title already. Let's look at the songs. My favorite song is 'God Gave Me No Name'. To me this song has such great vocal lines, it always gives me the chills... What also stands out when listening to this album are your switches from the repetitive harsh sounds to the classical schooled you. How did you approach the song writing? Can you describe a step by step? Do sounds come first? Or words?
God Gave Me No Name is an unusual choice but I'm glad you like that song, I like it too :)
I don't think I approach song writing in a typical way, I deconstruct things and think about

the mood and content that I want the music to convey and then put things exactly where I want them to occur to achieve maximum impact. It really varies from song to song, how stuff is built.

You also performed on The Body's latest release, played a shitload of gigs, you wrapped up the recordings of a new album for Profound Lore, and you just recently toured Germany with the Belgians in Amenra and you're returning to Europe in April to play all over, and Roadburn especially... How do you feel about all this? You're doing Lingua Ignota full time, right?

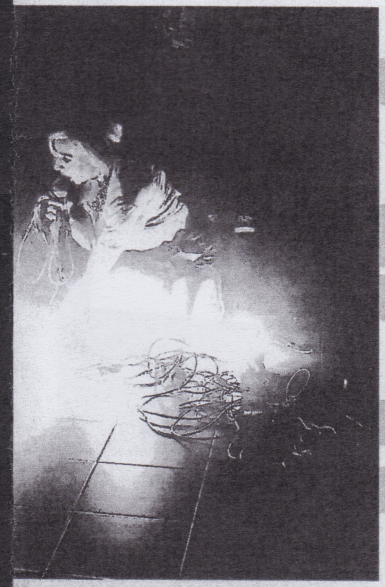
I work freelance as a fashion stylist to make ends meet at this point, but I feel totally devoted to the music and compelled to see it through. All the stuff you mention — feels insane, it's crazy. I'm along for the ride I guess. I'm so lucky to be able to play music out in the world and I feel very grateful to be able to play with the amazing artists that I have so far, and I have a lot of cool collaborations on deck that I'm really excited about. I have always wanted to perform for a living — I get to do that right now, that's sick.

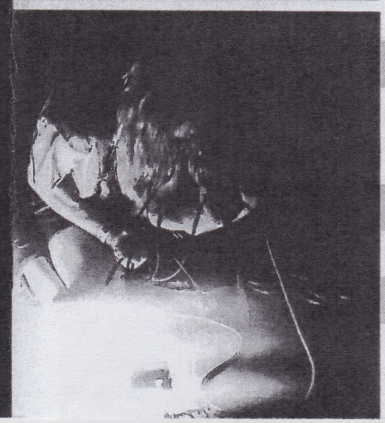
All this is a huge shift in lifestyle for me, and I have a hard time with it. Sometimes I have a hard time staying present or grateful because I'm so anxious — I become stressed out, intimidated, and overwhelmed really easily, I catastrophize and try to predict the future, or get mired in small mistakes, I'm really insecure, it makes it difficult for me to enjoy the good things happening. I'm working on changing that perspective.

Some of the musicians I've worked with have become my extended family. Honestly without The Body none of this would be happening. They took me on tour 4 times when no one cared or knew who I was, they asked me to sing on their record when nobody knew who I was, they posted about my music when nobody knew who I was. They helped to open many doors. They are the kindest, most generous people and I'm lucky that they are two of my best friends.

In the meantime you finished the euro tour with Author And Punisher, a tour with outspoken heights (2 sets at Roadburn) and lows (you had to cancel the last 3 shows of the tour and got stuck around the airport of London). How do you look back at this experience?

It was amazing, honestly. And I'm super grateful for it. A&P, Tristan, is the best. He is a true pro, and so fucking talented, and so down-to-earth. It was a real pleasure to bop around with him. Our TM, Federico, was also the best. Other than injuring myself and having an inevitable nervous breakdown I really enjoyed my time in Europe and I hope to return very soon. Most of the shows were really moving for me, and I think Roadburn was the most incredible experience I've ever had. It was also a great learning experience; I think most of all I learned that I have to take better care of myself. I don't love the term "self care" but I try to think of it in terms of self-preservation; I need to be well enough to play and continue to travel.





It was crushing to cancel the last three shows in Eastern Europe because that is where I was really looking forward to playing. Some people were unhappy with me but I hope they can understand that I wouldn't cancel unless it seemed absolutely necessary. With what I was dealing with, a brain injury, it wouldn't be visible on me but I felt critically fucked up and just riding around in the van was extremely difficult.

You also mentioned this was the last tour with that playlist / set / performance... What can we expect 'live' in the future?

I will be performing the new record going forward; I have no shows planned until after it's release. I am working on staging and a setlist that makes sense for the new music, which is more expansive and cinematic maybe. It will be a challenge to arrange for live shows, but I'm looking forward. I think it will be less lo-fi but no less intense.

We're almost there... So I saw a picture on instagram of you holding 2 test presses. Please tell us all we need to know / you want to / or may share about both those releases?

The two test presses are one record, it's a double. It's my first full-length for Profound Lore. It's completely insane. That's about all I can say right now!

And by now it's in the open. CALIGULA! You recently unleashed 'Butcher Of The World' (w/ Clockwork Orange sample) upon the world. Nothing but rave reviews and general sikedness for what's to come... How do you feel with the first reactions? And that title? The Crazy tyrant?

I am really really glad that people are responding well so far, I have been extremely nervous about people liking this record because I feel like a lot of it is a departure from my previous stuff. Regarding the title, it felt necessary for me to address the political climate we live in right now, and especially here in the states living under the rule of Trump and his attitudes which actually seem to be more pervasive in a global sense as well. I wanted to address abuse of power and its effects at many levels.

Well let's leave it with those words. Really looking forward to hear CALIGULA in full, and thank you so much for your time to do this! Gratitude!

Thanks so much Kristof you're the best. See you in the pit. ;)

Out and available:
Haemers Debut 7" Adrestia the wrath of euprathes gatefold LP// Travølta/Boom split 7" // Adrestia /Encore split LP // Hordür LP // Diss Guy LP // Hetze LP // Travølta /MarxBros LP // Jodie Faster/Genital Jiggling LP // Permanent Debt 7" // Gewoon Fucking Raggen LP // Suffering Quota LP // Travølta Disco-graphy CD
To be expected in the near future:
Endless Swarm "Imprisoned In Skin" LP // Monnier LP // Kamorräh/DisWar split 7" // Hetze/Dismalfucker split LP // Jack/Sete Star Sept split 7" // Travølta in tinitus we crust LP // Days of Desolation/ Noisear split 7"
LONER CULT REC.
Get in touch:
nico.vuur@gmail.com // https://lonercult.bandcamp.com/
Hetze live picture by Rolf Venema

PERMANENT DEBT

The Belgian hardcore-punk scene is blooming. Great bands are popping up and making their way. Permanent Debt is one of those names. From the first notes on their demo I was hooked. Filthy, energetic, fast paced HC punk! Members all earned their name with other bands but PD doesn't need the "ex" tag. Dragging influences from bands like Culture Shock and even SSD like Wim states. My life is a Permanent Debt and so is yours!

/ The Permanent Debt bandname is also a song of yours. From that song is the following line: 'My life's a permanent debt'. Why this bandname and what are you guys in debt for?
Wim: "Actually there's no specific meaning behind the band name. I just came across the words "permanent debt" somewhere and thought it would make a cool name for a hardcore band. Luckily everyone else agreed."
Ewout: "We in Belgium are all still in debt to the Congo."

/ Allright Ewout, tell us about the Congo thing! We're talking the Belgian para commando Squad somewhere in the mid sixties and late nineties of last century?
No, I was referring to the whole history of colonialism. As a country we profited hugely on the backs of the inhabitants of Congo. We plundered and disrupted an enormous region, and force-fed western values & traditions, under the flag of paternalism.
My mind caves in that to this day political figureheads still lack the guts to publicly condemn a murderous regime, and that documentaries like Kinderen Van De Kolonie are still essential for public understanding.
As a country we have a duty to give back what we stole, even though the damage done can never be covered by any sum of money. For that we have a permanent debt. 10 million lives.

/ On point! Thanks Ewout, we are indeed forever in debt! Permanent Debt! So you're coming from different bands, how and when did you get together. And how did person A describe the musical direction of the band to be to person B?
Wim: "I met Rik through our previous bands (Nervous Mothers and Bite Down). I think I said to him "I want to start a band that sounds like No Tolerance/SSD meets Total

itär and I want you to do vocals." His reply was "OK". Meanwhile I had been jamming with Ewout and a different drummer a couple of months before but that didn't really lead to anything. I ran the idea for the band by Ewout, and he said that he had a similar idea with Jens and they also had Rik in mind for vocals. Jens only hopped on board when Ewout said he wanted sitar in between songs. We started somewhere in mid-2017 and played our first show in November 2017."

/ You're referring too quit an important summer there. A lot of fresh things popped up, Permanent Debt was one of those. Did you feel inspired by the scene as well? Or was it the march/april Youth Attack update?

Jens: At the end of april I got hospitalised and needed to stay home for more than a month... I had so much time and couldn't go outside so I started discovering a lot of new music. I got stuck with these new releases from Culture Shock and Concealed Blade. They sound so simple, but violent and energetic at the same time. It gave me new energy and changed my views on hardcore punk in 2017. From that moment the conversations between Ewout and me about starting a new band became more serious.

Wim: I just missed being in punk bands. I hadn't been in one since early 2015 and I wanted to get out there and play again. It's awesome to see that there are so many shows and new bands again, here in Belgium and in

Picture by Jeroen Jacobs

The Netherlands so that's definitely a motivation. Also internationally these are interesting times for raw hardcore and punk music. That Culture Shock LP makes me want to pound my knuckles against the wall every time.

/ That Culture Shock LP! Crazy stuff yes! So you recently replaced your vocalist. What happened?

Wim: "Rik has been dealing with health issues that started to flare up again. He wanted time to deal with that, which must have been a tough decision. Luckily we found Tom from Cheap Drugs, who had just quit. We couldn't have thought of anyone better to take over the mic."

/ So Permanent Debt = half of Cheap Drugs. Aren't you afraid people will see you as the reincarnation of...? Cause there is a difference in song structures and musical vibe, right?

Jens: I don't think people see Permanent Debt as a reincarnation of Cheap Drugs. Or at least I hope so... There are so many new bands at the moment with 2 or more members of bands they played in earlier (Haemers, Raw Peace, Gagged,...). Permanent Debt sounds totally different than Cheap Drugs did. I'm glad Tom joined Permanent Debt in december, it was very fast after the last Cheap Drugs show but in the end, I couldn't wish for a better singer to replace Rik.

Wim: Permanent Debt is not Cheap Drugs and Cheap Drugs is not Permanent Debt. Both bands are totally separate from one another.

/ Doesn't matter what people think actually, important is that Permanent Debt is here, raging the streets, right? So tell me, how does it feel for Tom to take over songs and lyrics written by someone else? Cause the lyrics from the demo are pretty deep, not exactly positive...

Tom: I've always thought of the demo as very strong, so either way they are fun songs to perform live. So I didn't need a lot of time to decide whether I wanted to do it. Of course in the beginning it felt strange, but it has mostly taught me a lot. The vocal lines are often different from what I'm used to, but that makes it so interesting. I tried to keep that in mind while writing new songs. PD is PD and will stay that way.

/ So Tom, you already wrote some lyrics to new songs, what are the topics if I may ask?

I always try to write about personal stuff in my life. The last 2 years were very hard to deal with and I'm not even talking about the end of Cheap Drugs, which was also very hard. It feels liberating to be able to write about this, but on the other hand it's very exposing. So we'll see how that will turn out, but I'd like to write more about that periode in my life. Just don't expect happy songs.

/ About those lyrics, Rik wrote them? What were his main influences/motivators to write these? I read 'Here is the end, I'm looking for the will to go on'...? Pretty dark thoughts here? In another song there's 'corrupt politicians, in charge of our lives, feeding children garbage'... What exactly are you (Rik) referring to?

Rik: A couple of years ago life gave me a serious kick in the ass and I started wondering why. I'm not going into details, but let's say that on the worst days I couldn't even reach my mailbox. For years there didn't seem to be any progress in recovering from the issues. Some of the songs on the demo deal with giving all you've got in life and still getting knocked down. It deals with that stage of cynicism and bitterness you have to overcome. I mean, existentially there will be no end to our suffering, so when on top of that you're dealing with fysiological, mental or physical issues shit can be hard. Seems negative, but maybe the songs can be some sort of consolation. Wim's bandname choice was excellent.

"Food Chain" deals with the mass-sedative element of the political structure. The first person in our government I want to ask questions to face to face is our Minister Of Health. Our stores have over 80% of cancerous filth in it. We eat poison. Every day. We

/ Aaight, we talked about the demo, when can we expect something new from PD?
Wim: It took us a while obviously, but we've got some new songs finished and ready and we're already playing them live. More new stuff is on the way. As far as new releases go there are a few options. We're hoping to do an LP next but probably won't say no to a split 7" or something.

/ Since you just recently finished a weekender with Pressure Pact in the UK I need to ask about that as well. How did it go, good turnouts? Slamdancing?
Wim: The UK weekend was awesome. Pressure Pact are our buddies from across the border. Da hemmik gezee gehad. We were very fortunate that the boys in The Flex almost set up the entire weekend and played two of the three shows, so turnouts were pretty decent considering we're pretty much unknown in the UK. We played in a bagel shop, were memorized on the Facebook page of a vegan breakfast place, and had a run-in with a Chinese chef in Liverpool's Chinatown. That's probably the tour memory that will stick with us forever: when a gust of wind slammed our van door in another car and we ended up exchanging insurance details with the car's owner in a Chinese restaurant. Total major bummer. But good times were had nonetheless.

/ Aaight so I wrote down the hostile take-over has begun and there will be an LP at the end of this year? Haha, just kidding. Is there anything you'd like to ad?
Wim: I'm just really pleased with the number of awesome bands Belgium and The Netherlands are having again recently. Shoutout to Pressure Pact, Raw Peace, Haemers, Hetze, Gagged, Lotus, Lifespite, Chain Reaction, Blind To Faith (are they still active?), Reproach, Bare Hands, The Cosmosians, Raylin, Gewoon Fucking Raggen, Diss Guy, Toxic Shock, Travolta, Slavemaker and everyone that wants to start a band again. What's up Wangedrag and Nostagebra. The Instructor demo is sick. Check out Grin. RIP Sunpower.

Sewers of the world - ANTWERP - Pic by K Mondy

VIDEO FILTH

When I first heard VF it was through that self titled 7" from 2016. Hooked riffing, raging drums, pissed off vocals, just the way I like my hardcore punk indeed! So I spinned this quit frequently and kept an eye open for new material... But somehow I missed the release of the split with Mutant Itch, and VF disappeared from my radar. Fast forward to January 2019. Hypnosis hits the streets, caught my attention and it was spot on again! Hell, this must be VF's best tunes to date, the release itself will definitely be found in my best of list at the end of this year. The artwork by the uncomparable Formless Horror (Cassidy from Devil Master) will draw your attention for sure!

Interview by Kristof, all pictures by Angela Owens.

Where did you get that bandname? All big fans of B films on vhs?
Our guitar player Sour Brian came up with the name. I don't remember how but we all definitely like b movies, horror movies and trash films. You can definitely tell from our logo.

So did you guys play (together) in bands before?
We didn't play in any bands together before. I knew Sour Brian from hanging out with him at an old house I lived in called Future Nightmare House. Eric and I know each other because we are both from New Hampshire. Bass player stuff is tricky. We kicked out our first bass player, then our friend Tom who played in Flaccid played bass with us for a bit, but his life started to get pretty busy so he decided to leave the band and focus more on his tattooing and art which we all understood. Josh who plays bass with us now fits in really well. We all know him from seeing him at gigs when he was a lot younger(he's younger than all of us). I'd have to think more about how we decided to start the band though.

Video Filth pics by Angela Owens

Seriously now, describe your music and win some new souls!
I'm pretty bad at describing us or anything for that matter so I'll give it my best shot. I'd say that we are fast hardcore punk with an underlying of darkness thrown in there. Definitely surrounded by an aura of depression and bleakness.

Let's take a look at the older releases first. You've got the demo which was self released (December 2014), then the S/T ep was released by Nightrider records (July 2016). And the split with Mutant Itch was released by Total Fucker Records and Dark Raids Records (May 2017). How did all these come about and how do you feel about these releases, looking back in time? There's quite some time in between the releases, was this because of the bass switch(es)? Or is songwriting a rather slow process for Video Filth?
I personally am proud of all these releases. For the first EP I'm friends with Amelia and she offered to put the record for us and we gladly accepted. With the split it made sense because we were touring with Mutant Itch on the east coast and the west coast. Mitchell who runs Dark Raids and Tim who is a good friend of ours runs Total Fucker and they decided to help out. For Hypnosis Mitchell offered to help again and my label distro Distracted By Reality is doing it too so it's kinda self released on the band part.

You mentioned 'Hypnosis', the latest 7" offering (released februari 2019). Mixing and mastering was in the hands of Will Killingsworth (who played in a zillion bands himself), why did you choose Will?
We chose Will because we just love how everything he has done has come out. He's got an awesome ear when it comes to recording and mastering and I would recommend him to anyone.

And the artwork (for the new 7") was delivered by Cassidy McGinley (Devil Master). I love it! How did you get in touch, or even why did you check with Cassidy for the artwork?
Our bass player Josh is friends with all the Devil Master people and he suggested we go through her. I've always liked her art but never knew who did it when I saw it. I love how it came out and I think it really stands out. People should definitely go to her for art!!

Before we go into lyrical detail, what are the general topics?
A lot of the lyrics I right are about paranoia that I have, sleep paralysis that I deal with on a nightly basis, mind control and things of that ilk. I tend to write more about stuff that's going on in my head instead of writing about war or things like that because I've never experienced war, so I don't really have any real way to describe that. That's also not to take away from anyone who rights about that it just for me doesn't work with how my head works. Sorry if that all sounds crazy ha. The physical records should be pressed by June hopefully but we do have promo tapes of the record available.

You're mentioning an aura of depression and bleakness. You're writing about your paranoia. Sounds like some hard stuff. How do you cope with all this? Is Video Filth your therapy?
I can't really speak for everyone else in my band, but for myself I don't really know how I cope with it to be honest. I guess just trying to keep myself as busy as possible to keep my mind off of things. Doing Video Filth definitely helps me with that though. It's a good way for me to get a lot of anger out or weird feelings I don't even know how to describe. Also I don't think people realize how hard it is to think positively or keep positive because it's one of the hardest things I've ever tried to do.

The last song on the new 7" is 'Void'. Makes me think of the emptiness one can reside in when in depression. Like you were mentioning before. How does this void feel to you? Can you describe that?
Yeah this song is about the complete and utter feeling of being trapped within oneself and in a system that there is no escape from. Being stuck in your own mind and feeling like there is no escape can be terrifying especially if you don't understand why. Feeling trapped in a cycle of work and sleep can make being trapped in your mind that much worse and unfortunately it's a reality all of us face everyday.

You said you can't write lyrics about something you haven't lived through. I can definitely follow that! But at the same time, isn't it hard to put all your personal problems out there in the open?
For me I guess if I'm worried about people knowing about something that I don't really want them to know about I write things in a cryptic way. In all honesty though i guess I'm an open book about most things. I'm not really too ashamed of crazy weird paranoias I have, but everyone does have things they want to keep to themselves as much as possible too.

So let's take one step back, to the 2016 7". That one starts with the song 'Media Games'. I was wondering what this was about? You were talking about mind control earlier, this

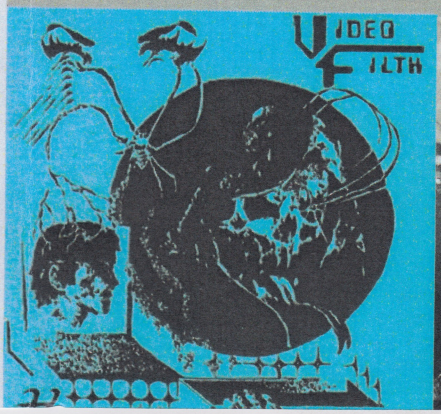
fits in that alley, but I wanted to hear your take on this...?
Media Games is about the watchful eyes we have on us. No matter how safe you feel you are always being watched. It's also about our minds being rotted away from useless consumption. Whether it be consuming products, tv, propaganda it's all a tool to use us. Maybe I sound crazy but in all honesty these are things that keep me up at night.

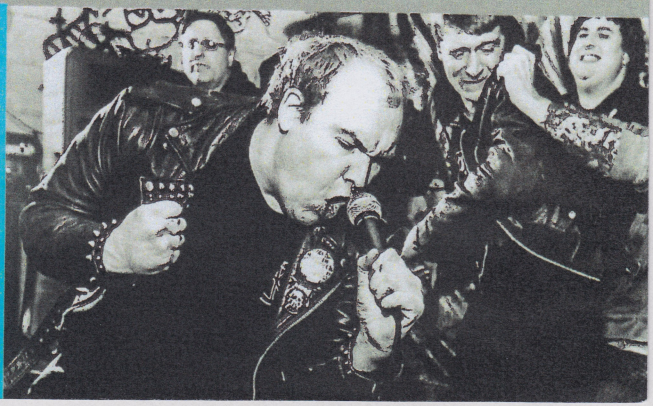
And then again from the 'Hypnosis' 7" I was eager to hear your explanation on these lines from System Violation: 'Censoring the truth Stab you in the back They got you by your throat' and then you end with: 'Teach the kids they're safe Don't trust the pigs'. From what angle did you write this? Personal encounters?
This whole song is about trust and usually lack of trust. You can't trust anyone or anything that thinks it has authority over you. That specific line you are asking about is about being taught to trust and basically fear authority from a young age, and how you can't trust any authority but yourself.

I understand the point you're making, however it seems like a thin line to cross. Where does teaching your offsprings to not trust people too fast end and where does never trusting an authority, like even an employer or so start? I mean I have kids, and I teach them they can trust the system (even on school level) but above anything I teach them to trust us, the parents, to have an open talk about what's happening in their lives. Above anything I don't want to teach them the things that can get them into trouble... How do you feel about my point of view?
Honestly I don't really think you can't teach anyone not to trust someone or something they have to learn it on their own. I was taught to trust and it only got me into terrible spots. I feel like your point of view is valid because the way I see it I can't tell anyone how to raise their children.

So what's in the pipeline for Video Filth? More tours / releases coming up?
In the pipeline for us we have a little west coast thing coming up and then we are doing another tour in October. We all really want to tour in Europe and play in places we've all never been. Definitely writing new music too hoping to have an LP out in the near future. Who knows I guess we'll see where it takes us.

Aaight, thanks a lot for your time and effort!





Who doesn't know Spoiler? The Belgian HC kid that went to live overseas and starts one great band after the other. I think Pitt called him the Belgian PhD in Hardcore. He might be right...

- Before we get in deep on your band legacy I wanted to start with this: What does HC/Punk mean for you? Are you still as siked as in the early days?
I don't think it's possible to be in your late thirties and be siked about anything the way you were in your early twenties, but I do still love Hardcore and Punk. Still playing in bands, touring, checking out new bands and going to shows all the time. What does it mean for me? Fuck, a lot of things. It's a style of music that attracts people who don't fit into regular society, creating a social scene filled with some of the greatest people you'll ever meet and some of the worst. Being involved in this scene means being encouraged to be active, to create, to travel, to take risks, to take part in the world outside of your immediate surroundings, to be exposed to other people's lives and truths and experiences, to learn from them and better yourself through them. That's the positive I take away from it. These elements have all vastly improved my life. If I never found Hardcore I would probably be dead, or working some miserable job in the town where I was born. After about 25 years of being involved, I can be a jaded old man for sure, and I talk a lot of shit but in the end I'll always stick up for Hardcore and I'm always siked to meet young Hardcore kids, young bands, and to see people making this scene better than it's been.

- Okay, now we can dive into that list of ex/current bands/projects... Give us a detailed list of all your (recording) bands, I guess even discogs isn't complete...

Oh boy... are you sure you want all of them? Here goes:

all the bands that played live in chronological order:	Recording projects or bands that never made it out of the practice space (so far) include:
Justice // Adult Crash // Omegas // America's Youth // Bogus Cause // Foreign Bodies // United Stance // Proxy // Vermins // 1-900's // Sanction A // Impotentie // Stigmatism // Vitex	Full Body Cavity Search // Evoke // Colossal Man // Seminal Death // Verneukers // Noiz Boiz // Bazuka // Howard Beach // The Pulverizers // Sadistic Bomb Fuckers

I also released a tape of myself reading excerpts of my book over the sounds of highly experimental musicians, varying from harsh noise to folk music. I don't know how many Hardcore kids out there wanna hear that shit though.

- What made you move out of Belgium and/or into Canada? Was it easy adapting to the Canadian way of life?
I was dating a Canadian at the time. We had gotten married so we could live together in the same country. We made a deal that she'd spend two years in Belgium so I could finish art school and then we'd move to Montreal because she couldn't really find work in Belgium. It was not easy to adapt to the insane Canadian winters, but Montreal is a fun city. The marriage didn't last but I stuck around. I didn't feel like moving across the world again after starting a new life here, and the only thing I cared about in Belgium (Zotte Sfeer Hardcore) had already died. I think a lot of people in Europe hear "Canada" and think it's all beautiful nature up here, but I live in the heart of the city and spend very little time outside of various cities here. Montreal is kind of like a much smaller and more European version of NYC.

- When I heard Canada I was actually thinking: Chokehold, Not Dead Yet, S.H.I.T., Violent Future... I always liked Canadian hardcore punk because it searched it's limits. Same for the NDY fest. Such cool line-ups! Anyway, how do you look at the current HC-punk scene in Canada? Stuff you'd recommend?
Canada has always had good Punk and Hardcore bands. From the Viletones (first single is untouchable) to Inepsy, there's been tons of massively important, amazing bands here. There's still a lot of good bands, but Toronto has lost a ton of great venues due to gentrification, Montreal just lost the Loudhouse (a whole block of connected punk houses that existed for seventeen years) so it's been tougher to keep a scene going. In Montreal we have Ultrarat, Gazm, Cell and others keeping things fun. There's a bunch of young HC bands happening in Toronto but I'm a bit out of the loop with that city right now. I just listen to what Father Benedetto tells me to listen to.

- Impotentie. Bandname and all lyrics are in Dutch. On the cover (or is it the inlay or even backside?) is an über symbol of Belgian childhood: Jommeke! Is this your ultimate connection with Belgium? One song is 'België staat in brand' (Belgium is burning). It's definitely Belgium themed... :-)
Impotentie was supposed to be a recording project only. My friend De Paljas had recorded a few songs by himself for fun and asked me to sing on it. The music he wrote reminded me of European punk from the late seventies and early eighties, so he sug

gested I sing in my native language. Not a lot of thought went into it, to be honest. I was pretty busy at the time and just showed up to his apartment one night to record vocals without preparing any lyrics or vocal ideas. We just wrote them all on the spot and went for it. That week had been all about the nuclear bomb threats between Trump and Jung-Un, so a lot of the lyrics are about that. I had this moment where I realized that it won't matter if I'm in Canada or Belgium, if this happens the skies will turn to fire everywhere. There was obviously an element of homage to eighties punk, but it was very real in 2018. Besides the war lyrics, I wanted to make sure we didn't come across as some kind of nationalist, pro-Belgium band by singing in my language and referencing Belgian culture, so there's a lot of songs attacking the country. Again, partially a nod to eighties punk but very much my real sentiments towards Belgium. The idea of putting Jommeke on the cover happened because De Paljas wanted to put some cartoon character he liked that was a soldier (because of the lyrics), and I realized since it had become kind of a Belgium themed band we should just use Jommeke instead.

- I definitely hear those late 70's early 80's vibes from the Brassers, The Kids, ... So de Paljas played all instruments live? And 'was supposed to be a recording project only'? There's more to come?
We had recorded the songs and figured we could make a few demo tapes since de Paljas ran a small label. That was gonna be it, just a fun project we could show our friends. Then people kept asking us to play shows, so we got a drummer and bassist, de Paljas played guitar. We did three or four shows, then de Paljas moved to NYC. The demo came out on vinyl and people still ask us about the band all the time, so we're considering doing another recording. We'll see what happens.

- Lyrics are pretty straightforward with very relevant questions no one dares to answer. Let's look at this one: 'Who'll fight for the king? Who's gonna win?' Definitely fits the late 70's anti-war protest vibe. But it made me think. Army Duty is not mandatory in Belgium. I wouldn't fight. Would you?
I definitely would not fight in a war for any government. I wanted the lyrics to reference the fact that Belgium is still a Kingdom, which kind of blows my mind when I think about it. I remember army duty was mandatory up until the eighties, my older brother escaped it by a year or two.

- A very relevant line from your lyrics is: 'We're bleeding hate towards each other and we don't know why' from 't Stad slaapt. In 'België staat in brand' you're also talking about racism and fascism... Antwerp? NVA? Is this something that keeps you busy thousands of miles away?
I was thinking about the fact that the rise of fascism is not an isolated or localized phenomenon but world wide, which makes it a lot scarier. It didn't seem to matter whether I was in Montreal or Antwerp, I could sense that this was happening everywhere. Writing about this in dutch also made me think about all the racism I saw growing up in Belgium. It was everywhere, but at that time it seemed to me like an old-fashioned way of thinking that would vanish with the passing of time. It's a very dark thing to realize this is not the case, because it is so deeply embedded in the culture and is now more actively and openly being promoted thanks to this international rise of right wing thinking. I pictured myself walking around in those same streets in Antwerp where nothing has changed,

and wrote from that perspective.

- Stigmatism. Actually Stigmatism is only you and Marc. When did you decide to play out anyway? Was it the Beach Impediment release that moved you guys? You had the tour with Game in february, how was that?
Stigmatism also started out as just a recording project. Grillo and I talked about doing a band together for years whenever I visited NYC. We both grew up on the same bands, and I had all these songs and ideas I'd never used, so we thought it would be fun to do a simple hardcore band again. We had one practice and recorded everything we came up with all in one day. We went to a show immediately after and were so excited about how it came out that we told all our friends about it. We had a line-up together by the end of the night! From there the ball just kept rolling, Beach Impediment offered to put it out, we got great show offers, and before we knew it we were on tour in Europe. I had a great time, I'd known half of the peeps in Game for many years and it was really fun getting to know the others better. Love you Nicky, love you Bad Cal! The show in Brussels was particularly cool for me because there were like five different generations of HC kids there, from fifteen year old skinheads to dudes who were around in the eighties, and there was a new band playing their first show (Instructor) so that was special to me. Plus the bassists in both of the touring bands were from Belgium!

- But with Marc living in NYC I take it it's not that evident to rehearse write new material and more tours?
It seems like it would be difficult, but this band works a lot easier than many of my other bands in the past. I write riffs, email garageband recordings to Grillo, he knows exactly how the drums should be, then every few months or so we meet up and put the songs together. Whenever we visit each other's cities we usually book a show around it, eat a bunch of delicious food and live a fucked up lifestyle. Every time we do Stigmatism stuff it's like a little vacation. A lot more fun than practicing every week like most bands do. Everyone in the band is older and pretty good at their instrument, and the songs are easy to play so one practice (or no practice) before gigs is all we need.

- Lyricwise Stigmatism is pretty negative? Haven't read all lyrics but with song titles like 'It's Too Late', 'Your Demise', 'End Is Near' and 'Death Sentence'... Totally fits the stomping HC sound off course. Who writes lyrics and what are the real toppics behind those song titles?
You're right, they are very negative. I never really thought about it. I guess that's what the music brings out in us. We both write lyrics, Grillo writes more than me but we both piece the words together. "It's Too Late" is about how humans have fucked up the planet beyond repair. "Your Demise" is about payback for those who prey upon others with no remorse. "End Is Near" is about late era capitalism – the people in charge, the current political climate, the fear mongering police state run by the billionaires. "Death Sentence" is about the racist prison system in the U.S. – Grillo has been working for many years as an NYC social worker for inner city youths and witnesses first hand how this plays out in people's lives.

- Writing about negative confrontations are always a good way to spread the word and help... Let's jump to Vitex, your latest effort. Tell us about that!

Stigmatism picture by Ben Pepin

Vitex is pretty different from a lot of my bands. It sounds like seventies punk and power pop, but it's not a retro type band that wears outfits with striped shirts or whatever. The music is just what happened naturally, there was no concept for this band when we started, just four people from different backgrounds playing together. Our drummer was in the first band I ever did in Montreal, and our singer was also in 1-900's with me. The three of us had done a Go-Go's cover band for a Halloween show and decided to keep playing together, Hilary brought in an incredible guitarist from one of her old bands and we all liked playing together. Should have a demo out by the time you read this!

- We didn't talk about your art yet... So what's your biggest inspiration for your artwork? I see skulls, boots, reapers... as the returning items. Or do you work on command for bands? Anything goes?

Sometimes bands have specific requests, sometimes it's all me and sometimes a bit of both. People have commented that death imagery is a recurring theme, which kind of surprises me because I think other people see my art as very cartoony and silly. It depends on the band. My parents and older brother could all draw, and we were a family of metalheads so I've been drawing reapers, demons and skulls since a very young age (one time as a little kid I drew a devil eating a corpse for a school assignment, the teacher reported it to my parents, who told the teacher to fuck off).

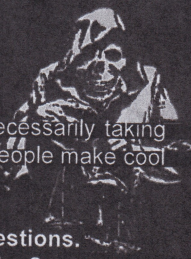
The boots and skinheads are my homage to eighties NYHC flyers and shirts, which was a huge influence on my drawing in my later teens and early twenties when I started drawing for bands. Add to this some graffiti, old comic books, tattoo flash, old movie posters and you're getting close to an idea of my inspiration list.

- What piece of Art are you the most proud off? And what (record sleeve?) artist do you look up to and why?

The Cro-Mags shirt I did in 2006 stands out as an accomplishment, it was a lot of pressure on a young artist to make guys like JJ and Mackie happy. In more recent years the Backtrack "bad to my world" LP came out real nice. I'm also real happy with the new Victim LP I just painted, hopefully that thing comes out soon.

When I first started drawing for bands I was very influenced by Sean Taggart, Kevin Crowley and Donna Lee Parsons (aka *MIR) but at this point I'm just as inspired by younger people doing their thing like Nicky Rat, Taketo Ikegami, Tin Savage, Joe B, Bad

Bill, Seb Elbourne, Emma Hendry, Cassidy McGinley etc – I'm not necessarily taking cues from their drawing style so much as I'm just inspired to see cool people make cool art, it inspires me to keep doing my thing.



- And please keep doing so! Before we round this up two more questions. One: Justice. What's the craziest thing you came across with Justice?

There's a lot of answers I could give here, but I think what stands out to me is how many weird and ridiculous venues we played on tour for some reason. A wooden barn on top of a mountain somewhere in Germany, a boat in Paris, someone's tiny bedroom in London (after moving all of their furniture and belongings into the basement, where we were supposed to play but the ceiling was too low to stand), the list goes on. That bedroom gig ended up being one of the wildest I ever played.

Two: what will the Spoiler future bring? Releases, artwork, love...?

Stigmatism LP will be recorded some time this year, all the music is written. Sadistic Bomb Fuckers demo just came out on Roachleg Records. Vitex demo will hopefully be mixed soon. De Paljas is coming to visit in June and we're hopefully gonna work on some new Impotentie songs. Artwork wise, I always have a steady list of band art I'm working on. I've also gone back to practicing tattooing – I was apprenticing at a shop the last six months I lived in Belgium, which I sadly couldn't continue after moving to Montreal, and I've finally decided to get off my ass and get back into it. Love? I love Vinnie Stigma's guitar playing, that's it.

gagged

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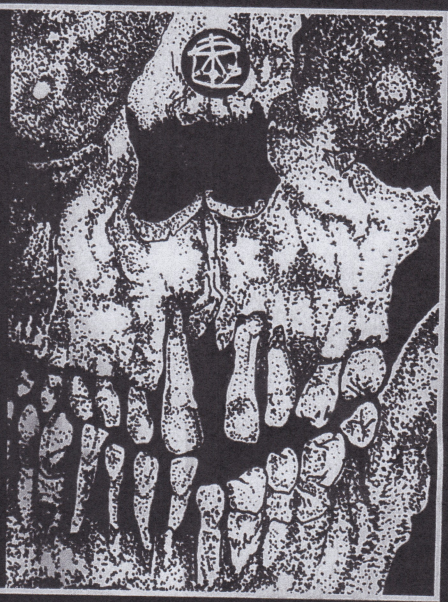

Sewers of the world - COPENHAGEN - Pic by K Mondy

weezer - pinkerton

Another page full of homage... I chose to talk about Weezer's Pinkerton this time. Yeah I know, love or hate Weezer. Can't help it, I've been a fan for ages. When the blue album was released in 1994 I loved it. And allthough everyone was singing Buddy Holly I was liking the record for it's overall feeling. Favorite songs must have been 'Undone - the sweater song' and 'Say it Ain't So'. I loved those from the start! And then the 1996 masterpiece 'Pinkerton' hit's the streets...

From the moment that record came out there was an instant love. The guitar-chords, the rythms, the lyrics and the chorusses... ooh those chorusses! Rivers truly was at his best here! And when I took this record on the first holiday with my better half ten years later the songs sounded even better! God I love that record! But before we take a closer look we need to be honest about something... The first two records were awesome, but nothing but shite was released after 'Pinkerton'! Yes 'Island In The Sun' was an awesome summersong, 'Hashpipe' had some great riffs, but overall everything but 'Blue' and 'Pinkerton' sucked dick! There, I said it!

On to what matters! Pinkerton! 'Tired Of Sex'. What an opener! I still get the chills when I hear that feedback. And then there's the 'ride bells' and the drum hits in. WTF! Car windows down, volume up to 20 and there we go. I'm tired. So tired. I'm tired of haaaaaaaaving sex, so tired... I love that line! And that shimmer in they when singing along, knowing people here you and more so, knowing they might be offended. Ha! When he starts listing te days of teh week and what girl he bangs, ooh Rivers. Second song is 'Getchoo'. Again, very striking for Pinkerton are the long stretched vowels. That's what makes the singalongs so easy, and the face gimmicks make a great sphere in the car! On the next three songs. 'No Other One', 'Why Bother' and 'Across the Sea'. No other one and across the sea are some true tearjerkers. If these songs were made by The Moody Blues or Chris de Burgh we would all be crying our eyes out. But not when brought by Weezer. These songs are so sad they become a satire. Rivers is telling is there is no other one, he can't have any other one and we're all yelling along! This guy just wants her but he can't and we're the backing vocals to his unanswered love... Incredible.

And then there's 'El Scorcho'. Aye Carambaaaaa! Again a love story about half japanese girls. For some reason I always loved the sentence 'I'm the epitome of public enemy'... Always plus points when there's a reference to Chuck D and Flavor Flav. On to the last songs, 'Pink Triangle', 'Falling For You' and 'Butterfly'. 'Falling for You', again, what a song to sing along. 'It's just sexual attraction'. What a poet! But if I have to choose out of those three I'd go for 'Butterfly'. That song has a ll the emotion the others don't have, it's a great text about finding, caring and letting go. Was Rivers talking about growing up? Don't know for sure but it sure reads like that.

To wrap this one up there's this very simple sleeve. Some Japanese story telling drawing, a small mountain village in the snow. This just makes for a perfect record! So if you're about to make a long roadtrip and you wonna have fun in the car, smile, cry, laugh and yell... then this record is your best companion. Forget about the black album or the green one or one with a title... PINKERTON is what you need!

Another record that changed my life in the next issue. Maybe the Misfits? or DYS? Maybe Converge or even His Hero Is Gone? We'll see, but I'll definitely explain why I choose that record!

Kristof-

contact: (my words) My War
@ kristof.mondy@telenet.be

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your transformation to Survivor?
Let The Evil was released on bandcamp firs
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Donating to a cause I care about, or that is
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That record has a lot of samples. The firs
ple of an interview with Aileen Wuornos.
That sample is the entirety of Aileen's final
state of Florida. In it she says a lot of things
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Aileen all those factors were at play, and I
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he wanted to kill me, that he *hated me*. I a
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The All Bitches Die album. We spoke ab
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ey approached to you after a show? Or**

e attention of Chris Bruni (Profound Lore)
to me about putting out my music and I
d to see All Bitches Die on vinyl and he
t full-length coming out in a few months.

**Lore version (Haven't seen the cover for
you on the cover. Pretty close-up. And
age on the front. How do you feel about
ord or watching some live clips, it feels
erformance than just hearing/watching
ways. I see you as both. And at times
es to mind. Maybe even more because
rforming... Is it important to see Lingua
? And how does Kristin then feel about
e else is wearing?**

Profound Lore version is black and white,
for that image to be on a shirt for a long
e, bright pink text, the image is gigantic. I
cord, and decided to call it All Bitches Die, I
r, and I feel like now that image is synony-
oo explicit to put on a shirt.
y training is in performance art. I don't see
nre, discipline. I want to challenge people's
orate anything I can into the work to make
hing totally new.
less about me as a person; my face being
e allegorical. I think it's interesting to play
jectified.

**where you stand in life) seems to be a
? I got that as well from your answer to**

his language that is used to intimidate/do
he time I made this thesis I had just gotten
eeded to transform myself from victim to
as how I did it. I think that Lingua Ignota is
egorical way.

**'Let the evil of his own lips cover him'
cord in february 2017 (bandcamp only?
tist proceeds go to the national network
s come about. Was this release a part of**

and wrote from that perspective.

**- Stigmatism. Actually Stigmatism is only you
play out anyway? Was it the Beach Impedimen
had the tour with Game in february, how was**
Stigmatism also started out as just a recording p
band together for years whenever I visited NYC.
and I had all these songs and ideas I'd never us
a simple hardcore band again. We had one prac
up with all in one day. We went to a show imme
how it came out that we told all our friends abo
end of the night! From there the ball just kept roll
out, we got great show offers, and before we kne
great time, I'd known half of the peeps in Game f
ting to know the others better. Love you Nicky, lo
was particularly cool for me because there were
there, from fifteen year old skinheads to dude
there was a new band playing their first sho
Plus the bassists in both of the touring ba

**- But with Marc living in NYC I take it
new material and more tours?**
It seems like it would be difficult, but thi
my other bands in the past. I write riffs,
he knows exactly how the drums should
meet up and put the songs together. Wh
usually book a show around it, eat a bunch
lifestyle. Every time we do Stigmatism stuff it's
practicing every week like most bands do. Every
at their instrument, and the songs are easy to pla
gigs is all we need.

**- Lyricwise Stigmatism is pretty negative? Ha
tles like 'It's Too Late', 'Your Demise', 'End Is
fits the stomping HC sound off course. Who
topics behind those song titles?**
You're right, they are very negative. I never rea
the music brings out in us. We both write lyrics,
piece the words together. "It's Too Late" is about
beyond repair. "Your Demise" is about payback
remorse. "End Is Near" is about late era capital
political climate, the fear mongering police state
is about the racist prison system in the U.S. – Gr
an NYC social worker for inner city youths and
in people's lives.

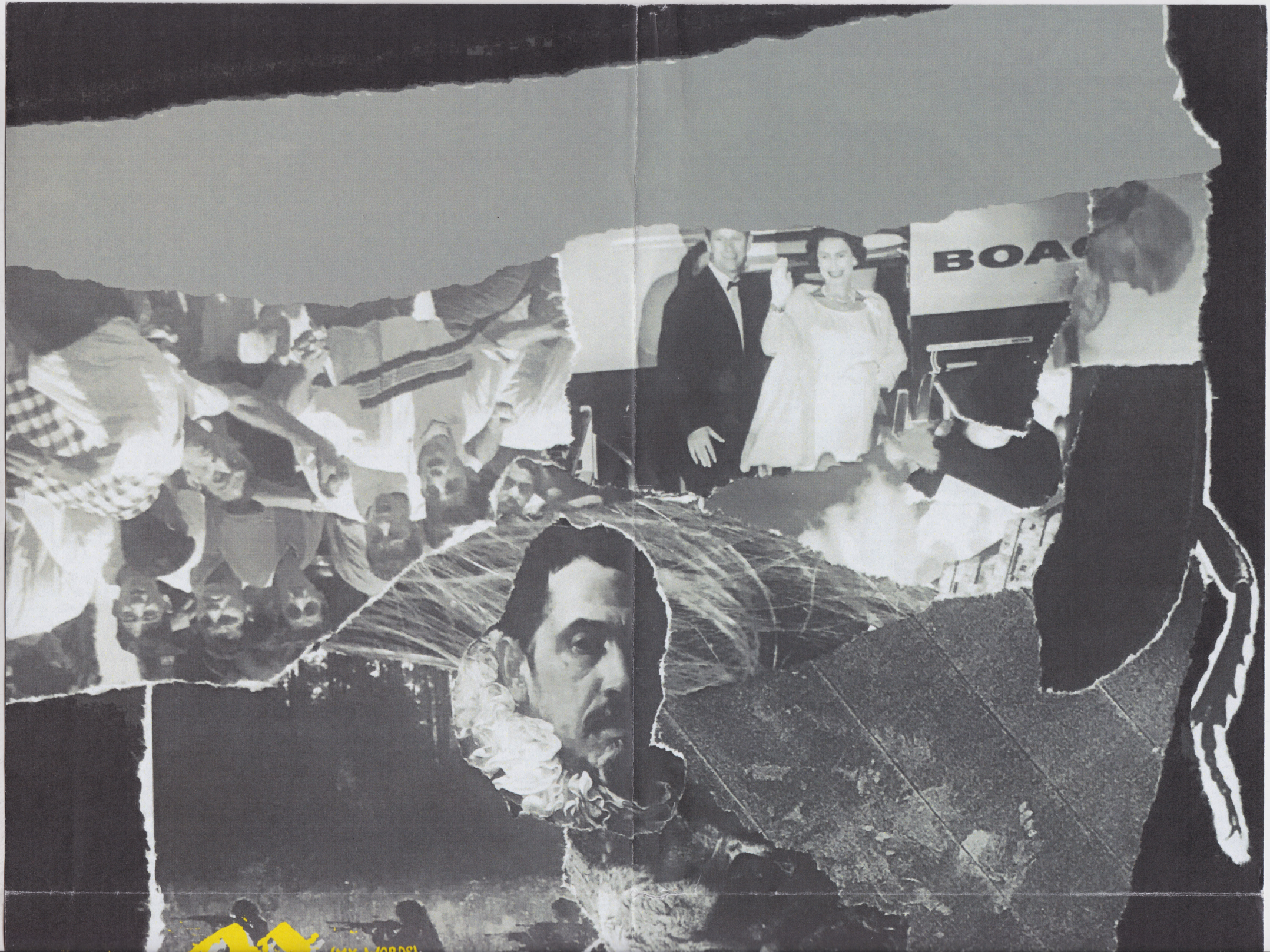
**- Writing about negative confrontations are a
and help... Let's jump to Vitex, your latest ef**

contact: (my words) My War
@ kristof.mondy@telenet.be

(MY WORDS)

My War

#2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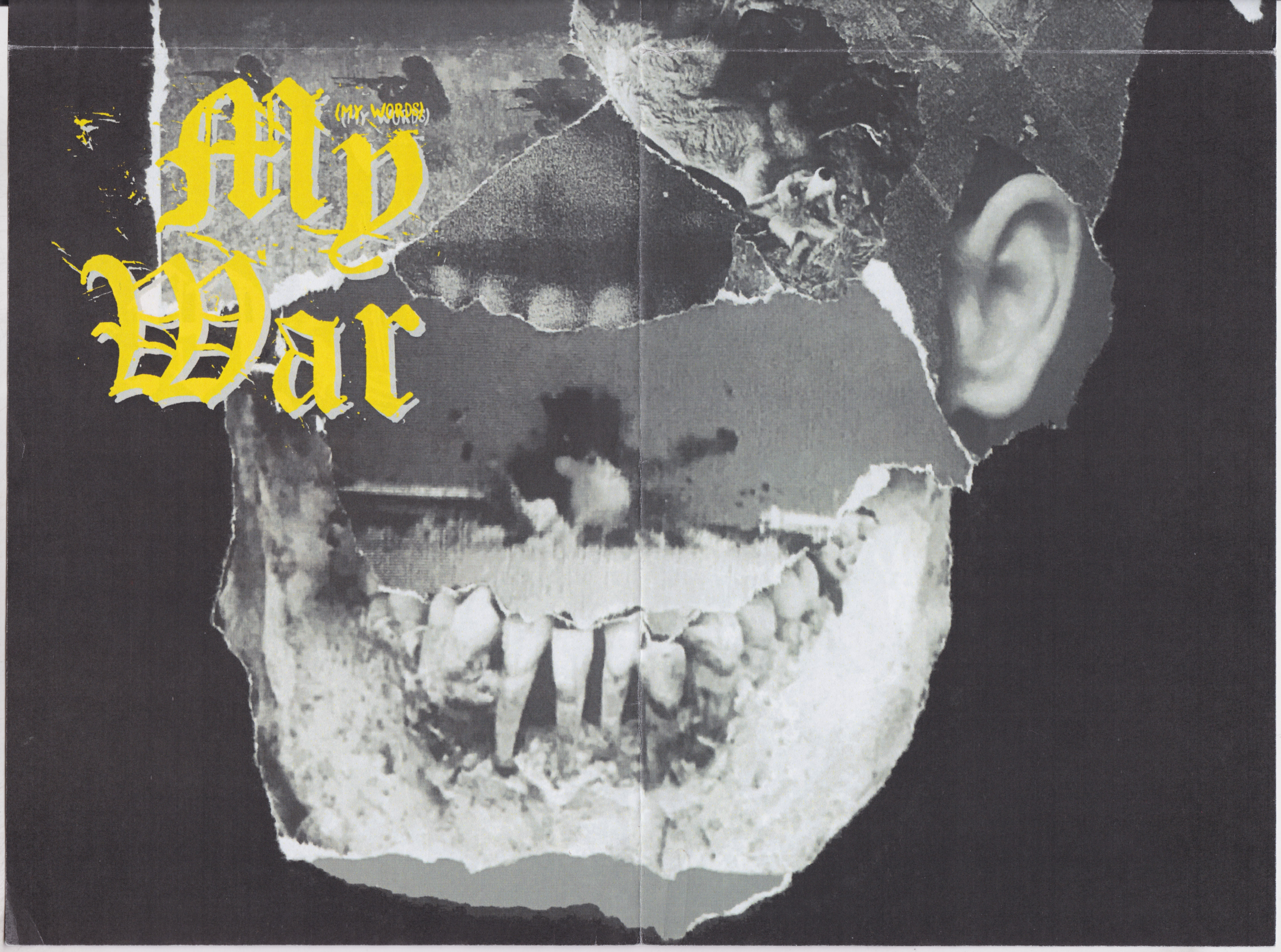
My War
(MY WORDS)